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Feature Articles in the Areas of

★ DEBATING THE RED CHINA QUESTION
★ THE BEGINNING SPEECH COURSE
★ PLAYWRITING AS A PROFESSION
★ BUILDING THE SPEECH PROGRAM
★ ETHICS IN THE THEATRE
★ SOURCE MATERIALS

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Our editorial policy is based upon the following four concepts suggested by the Central States Speech Association Advisory Council:

1. Two issues annually, 32 pages each, published in November and March; deadlines are October 15 and February 15.
2. Services performed well by the *Quarterly Journal of Speech* and other periodicals should not be needlessly duplicated.
3. Emphasis should be placed on ideas which are useful to the classroom teacher.
4. All areas of our profession, including drama, speech correction, radio, etc., should be represented effectively.

Manuscripts most acceptable will be those which satisfy the above requirements. Suggested length is "less than 2,000 words."

The style most desirable is that suggested in the "M.L.A. Style Sheet." (Write to the treasurer of the Modern Language Association of America, 100 Washington Square East, New York 3, New York; price, 10c.)

Manuscripts submitted for consideration will be evaluated by a panel of consulting editors.

Manuscripts should be sent to Kim Giffin, Editor, *Central States Speech Journal*, Department of Speech and Drama, University of Kansas.

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The College Debater and the Red China Issue

A. Craig Baird

(From a speech delivered at the Intercollegiate Forensic Conference, State University of Iowa, December 4, 1954.)

You college debaters have found yourselves all of a sudden nationally prominent. The radio, television, editorial writers have turned their headlights on you and your works. Why? Because you have chosen to debate the Red China issue.

For decades you and your college generations have quietly followed the ways of reflective thinking and communication concerning important problems. You have gathered in libraries or in debate rooms to battle back and forth your ideas—to define, analyze, argue and refute, and seek preferred solutions.

Why this national, if momentary, furor? Why did teachers colleges of Nebraska timidly withdraw from the student program? We know of course that the policy of Red China was *allegedly* already settled (as if any issue of the times has been categorically settled). But behind these considerations were at least two basic objections: (1) Debating both sides of an issue tends to encourage intellectual and moral dishonesty; (2) debating both sides is bad propaganda. The speaker might be slanted toward the wrong side—whatever that wrong side might be. Both of these charges are ancient ones. They are interestingly treated in the dialogues of Plato and in the works of his successors—on up through Harry Overstreet, author of the *Mature Mind*. I shall attempt briefly to deal with these two indictments.

First, does debating two sides of an issue encourage intellectual dishonesty? This charge assumes that students are encouraged or required to debate the side of a proposition contrary to the arguer's real beliefs. As Theodore Roosevelt, in his *Autobiography*, said: "Personally I have not the slightest sympathy with debating contests in which each side is arbitrarily assigned a given proposition and told to maintain it without the least reference to whether those maintaining it believe it or not . . . what we need is to turn out of our colleges young men with ardent convictions on the side of the right." Debaters, by thus developing an argument on a side in which they do not believe, are thus by implication hypocritical and sophistical.

May I briefly summarize my reply in a series of propositions. My first proposition: *Sound conviction depends upon a thorough understanding of the controversial problem under consideration.* The assumption here is that mature conviction should be more than an emotional attitude based largely on bias and prejudice.

My second proposition: *This thorough understanding of the problem depends upon careful analysis of the issues and survey of the major arguments and supporting evidence.* This proposition means definition and logical treatment rather than the emo-

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tional examination.

My third proposition: *This measured analysis and examination of the evidence and argument can best be done by the careful testing of each argument pro and con.* This proposition calls for a method of refutation and rebuttal.

My conclusion from this chain of reasoning: The learner's sound conviction, therefore, covering controversial questions, depends partly upon his experience of defending and/or rejecting tentative affirmative and negative positions.

These steps of the syllogistic pattern are, I hope, somewhat reflective of sound educational procedure. First is the insight into the subject under dispute. Second is the formation of goals related to the solution of the problem. Third is the examination of the various solutions, in both their theoretical and their practical aspects. Finally is the testing or evaluation of our thinking and expression. This testing process is that of exposing fallacies and the give-and-take of rebuttal.

Thus our reply to the critics of school and college debate is to invite them to examine these debates *as educational procedures.* These student performances are learning exercises. They are to be sharply distinguished from the later "practical life" situations in which you are preachers, lawyers, business men and women, politicians, or community leaders. Debate and discussion training is essentially training in reflective thinking, in the defense of different sides ("role playing" as some call it), and in the revelation of the strength and weakness of each position. In essence we are practicing techniques of problem-solving.

These methods in detail may be heavily criticized. They are experimental and are in detail often modified as colleges meet year after year. But we invite the critics to suggest improved methods of conducting these learning situations. Only one or two provisos we insist upon: that controversial propositions be retained implying some truth on both sides, and that no one of the two representative sides be neglected in the ensuing arguments.

In this debating pattern full care should be taken, I agree, to encourage genuine expression of your independent opinion. At this point lies the core of our reply to those critics who would end this two-sided debating and all its works. We are as much concerned as was Roosevelt in developing genuine conviction. The cornerstone of our instruction is that every debater is a responsible person and that his obligation is to represent and defend the highest moral standards.

Sound conviction, we believe, should stem from mature reflection. Discussion and debate facilitate the maturing of such reflective thinking and conviction.

A second indictment of you debaters is that if you discuss recognizing Red China you may fall victim to the Communistic propaganda. The assumption is that you may become inoculated. You may become brainwashed. The issue here is whether you may be gullible enough to swallow the "wrong" side of any subject—whatever that "wrong" side is—if you happen to argue it.

This criticism is a vote of non-confidence in you. It amounts to the expression of the ancient distrust of democratic participation. The implication is that we Americans, even if we are reasonably well trained, are nevertheless incompetent to decide

important questions. We cannot be trusted to push out into the troubled seas of propagandistic conflict.

Our only reply at this point is to invite those who fear open discussion on important issues, to read again any treatise on American government. We furthermore suggest a reading again of the great documents of our heritage.

The principles in all of these documents steadily affirm that ours is a government by talk; that the secret voting is accompanied by popular assemblies and the free exchange of ideas and arguments; that all citizens share the right and ability to think, communicate, and decide, and that we can rely upon the molding of public opinion through these avenues of our democratic system.

My other recommendation to those who look askance at free discussion and debate is to read again John Stuart Mill's *Liberty of Thought and Expression*. According to Mill, the opinion or side which we ignore or sidestep may be true. Or, continued Mill, the forbidden side or opinion which we ignore or sidestep may be partly true. Or, concluded Mill, even if one hundred per cent truth is on our side, our opinions or conclusions become valid and properly significant only if we subject them to examination. Indeed, as Mill suggested, our beliefs and convictions, unless under continual review, may become enfeebled or lost, and so "inefficacious for good."

Thus our justification of free discussion and debate on opposing sides is the best guarantee of sound conclusions. This presentation of both sides—the heart of legislative and all other debating — is the basis of a stable democracy.

What relation has this philosophy of free discussion and persuasion to bad propaganda? Here the debater has special responsibilities. Here the need for education in responsible thinking and utterance is especially urgent.

Bad propaganda, as never before, is pouring upon us from every side. As we have been told so often, television and the other agencies have created mass communication and mass thinking.

You are trained to alertness to the typical propagandistic devices of glittering generalities, name calling, false analogies, biased authorities, false facts, and the other marks of evil propaganda. Sometimes this technique thunders at us from behind the Iron Curtain. At other times it disguises itself in soft phrases and pseudo-objectivity. In either case you are qualified to detect the genuine and expose the spurious. College debate teams are the last groups in this nation where Communistic propaganda has any chance of making headway.

In this long race between education and catastrophe the colleges and universities have their key role. You discussants are typical of these institutions in their pursuit of truth and wisdom. Senator Fulbright recently, in commenting on the freedom to discuss controversial issues, observed that "I think there is no great merit in ignorance. The sad part about this (discussion ban) is that it is indicative of the low estate to which we have fallen where freedom of expression is concerned." I do not share the Senator's pessimistic outlook. Men and women, when the future of the state is in doubt, will come forward "to express the aspirations of our people in dignified honest speech." And their words will prevail.

Ethical Practices in the Theatre

Ross D. Smith

The question of ethical practices in the theatre is not too much discussed by those of us who are engrossed in producing plays. There is always the next opening, the immediate rehearsal, the plans or the costume designs that were due yesterday. But actually, I think it is worth a few minutes time to consider some of the large responsibilities that will either make the theatre a vigorous and vital art, or, if they are neglected, will turn it into a petty and wasteful pastime.

We are certainly all concerned with the practicability and workability of producing good educational theatre products. But how much consideration do we give to the ethics involved among actor, designer and director?

One of the basic ethical principles we need to cultivate is a sincere tolerance and respect for the work of others in our field. But how many of us are open-minded enough to see what is good in someone else's production, even if it is well done, let alone something good in a competitive play that is perhaps only mediocre? And not only between college groups. It is even easier to put the slur on a high school presentation, a Broadway show, or a little theatre play. In the theatre we tend to become a bit too smug about our own accomplishments and assume a Jovian complacency about the unassailability of our own little Olympus.

I agree completely with Frank Whiting when he says that an excellently produced play, wherever it may be done, makes the job of presenting good drama easier for all of us. Finding fault with a well presented play instead of giving it deserved praise will not change its effect on the audience for whom it was presented. It will only constitute a kind of dilettantish sour grapes and perhaps even reflect a lack of values in ourselves. Disparaging comments are relayed to other staff members, students and interested laymen, and such comments gradually build a general cynicism about the possibility of good theatre in this country.

The awareness and respect for good theatre practice has to start at home, between the staff and students. If there is a consistent hewing away at the efforts of colleagues, how can there be the cooperation and cohesion that will lead to a unified result? It is certainly ethical for one director to respect the methods and interpretations of another if the result is good. Just because he might have done it differently is no reason to presume that it is wrong or bad. Many times the disagreement about approach leads us to condemn the ultimate worth of the work. Too often we malign the creative initiative of a colleague because he has been too dull (or too smart) to do it our way. The same is true of a designer who often winces at someone else's sets because he sees them differently (or because

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he didn't think of doing them that way himself; or the actor who criticizes the creative process of another actor, forgetting that method can be a very individual procedure, and that creditable results may be achieved through various approaches.

This open-mindedness is necessary for the rapport that assures a smooth-functioning theatre organization. This is not suggesting that we promulgate fine, happy departments which lack energy, talent or productivity. We are all highly individualistic, and somewhat temperamental in our approaches to the crafts of the theatre. We work in emotional values where sensitivity is extremely necessary and indispensable. This throwing together of many people who have their own personal and subjective drives and convictions is bound to make a working harmony difficult. Yet the theatre demands the highest degree of teamwork in order to arrive at an integrated production.

Giving attention to the contributions of others involved in a joint creative process has benefits beyond producing a smooth and highly imaginative play. It develops a healthier and calmer staff unit because everyone connected with the production does the job he has been trained to do and expects to do. Any actor, designer, or director who is inhibited to the point where he cannot see his creativity materialize will soon grow tired of trying and find ways of expressing his frustration and discontent. Vocal and dramatic as we seem to be, such expressions can produce a disquieting and disturbing situation.

Another aspect of ethical practices in the theatre is the question of how far you can go in the demands that are made on the student's time. The people who are most valuable always seem to be the ones you ask to sweep out at night so you can lock up the building. They should find their just reward, but I doubt if it is in working so consistently and hard that they flunk out, lose their health, or give so much time to the theatre that they never find time to live outside the rehearsals or the scene shop. They're going to be much more good to us if they are passing, healthy and well rounded. Inasmuch as we are mostly the people who will be making the demands on their time, it seems obvious that the best effort we can make is to be well enough prepared and organized so that rehearsals begin and end and accomplish something, that the plans get to the carpenters and painters on a decent and reasonable schedule, and that the personal indulgences of the staff members do not monopolize unnecessary time of the faithful but always busy student.

A great deal could be said about the use of talent in the theatre. Of course talent is indispensable, but the use of the talent and what it can produce in the practical theatre will be dependent on the humanity of the people involved. In the educational theatre surely everyone can work more easily and still maintain a critical sense of standards if the program is conducted by tolerant, talented individuals who are concerned with a program that will stimulate and acknowledge the best efforts of everyone.

The Present Status of Beginning Speech Courses in Colleges and Universities

Horace Rodman Jones

The purpose of this study (so far as this report is concerned) was to bring together a body of information about current practices in the teaching of beginning college speech courses.

METHODS OF INVESTIGATION

The basic methods used in securing these data were a questionnaire survey and personal visits to schools for the purposes of interviewing teachers and observing beginning classes in action. Furthermore, an extensive collection was made of course outlines and syllabi, guide sheets, rating sheets, tests, and workbooks.

Schools included in the survey were chosen on the basis of the following criteria: (1) Only those which offered a full four-year curriculum; (2) only those which were accredited by at least a regional accrediting association; (3) only those which were shown by the *1951 Directory of the Speech Association of America* to have at least one teacher who was a member of the Association.

The list which resulted from this restricting process provided the names of 497 schools. 318 usable questionnaires were obtained.

QUESTIONNAIRE FINDINGS

The following statements summarize the findings concerning current beginning course practices.

1. Approximately one-sixth of the schools had adopted the communication course approach integrating written and spoken English in one course.

2. About one-fourth of the schools had more than one beginning course.

3. In general the most common length for courses was one term.

4. Courses bearing three credit hours were most widely reported.

5. About one-third of the schools said they arranged for extra drill periods.

6. The predominant limits on size of classes were a minimum of ten to fourteen and a maximum of twenty-one to twenty-five, with the most frequent class size being twenty.

7. Most of the teachers conducting the courses had college degrees in speech.

8. In most schools, some or all of the students were required to take speech and generally there were no exemptions for these required students.

9. Less than one-tenth of the schools sectioned students according to ability or need, and less than one-fourth of them separated students according to major interests or classification.

10. Usually speech defectives were admitted to the beginning course and then given what extra help was available outside of class.

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11. The majority of men's schools indicated that their beginning courses were intended to be primarily terminal service courses.

12. The course objectives that were most common were: (1) to improve the everyday, functional speech of the students, (2) to improve the students' use of the fundamental speech processes, (3) to develop effective public speaking, and (4) to train the speaking voice.

13. Speech fundamentals, public speaking, voice training, interpretation, and discussion were the most commonly stressed areas in the beginning courses.

14. The items which were most commonly thought of as the fundamental aspects of speech training were: communicativeness, acquisition of poise, voice control, speech composition, body control, and pronunciation and articulation.

15. Many of the respondents felt that their course philosophy was influenced by their school type, but few of them felt that it was influenced by regional factors.

16. Extemporaneous speaking, speech delivery, speech composition, voice and diction, and bodily action were most often checked as being part of the content of the beginning course.

17. The frequency of use of standard syllabi increased directly as the size of the schools and departments increased.

18. The texts most frequently used were general speech books stressing an extemporaneous speaking approach. Generally speaking, the texts were reported to be followed closely. There were about as many schools using supplementary and collateral materials as there were not using them.

19. Approximately eighty-five per cent of the schools stated that they did not require any memorization in the course, and those who did require some did not require much.

20. Much more class time was given to speech practice than to written work or understanding theory, and more of the final grade was based on performances than on knowledge of theory.

21. Improvement was the item most commonly listed as a determining factor in the final grade.

22. Approximately two-thirds of the schools used rating charts at least some of the time.

23. The two most common methods of giving criticisms were (1) to write them out and (2) to give them orally after each performance. Almost ninety per cent of the schools had students criticize each other, but less than thirty per cent of these had them do so at the first performance.

24. In general, students were given considerable freedom in the matter of choosing subject matter for their performances.

25. Time limits for speeches varied from one minute to thirty minutes.

26. Performance assignments before outside audiences were arranged by about one-fifth of the schools.

Such is a brief picture of the beginning speech course in our colleges today.

Use Motion Pictures and Vis Aids Intelligently

Karl F. Robinson

Recently, after I had declared myself on the importance and value of using motion pictures and visual aids in teaching speech, I said to a colleague: "Lee, why don't you make some films to use in teaching stagecraft?" After a momentary pause this answer deflated my enthusiasm: "Well, I guess we feel that the motion picture will never quite replace the use of the screwdriver and hammer."

The reply caused me to reflect a bit and raise certain questions on the use of audio-visual aids in teaching speech skills. For practical purposes let us restrict ourselves to the use of motion pictures, filmstrips, and slides.

1. *What are the purposes of using these aids?*

Any teaching aid is not a substitute or replacement for the teacher. It must, at best, supplement his work. Through a film, for example, facts can be presented, skills pictured, attitudes and motivation developed.

2. *Is the aid necessary or of greater benefit than the ordinary method?*

In situations where the students can *perform* the skill, the learning experience may be more valuable if they actually *do* the thing than to use the time to view the film. Thus, using the screwdriver may be a better investment of class time
tween *doing* and *viewing* does not have to be made, the combination of the two experiences may be the best procedure by far.

3. *How should a motion picture be used in the speech class?*

In using such an aid the plan is as follows:

a. *The teacher should prepare for the showing.*

The first thing to be done is the selection of the film. Catalogue descriptions and advertisements are helpful. The real test of the worth of a film is in a preview session in which the teacher himself sees and hears the entire film. Most companies invite such inspection of their product and will send films on approval. It is sometimes disastrous to buy a "cat in a can", to paraphrase the adage.

The second item of teacher preparation is that of planning the lead-in lecture or comment for the film. One should never start cold. The film must be linked to previous theory or performance. In some cases a pre-test of information is useful and desirable. It provides motivation and a background before the showing. It can also be checked with a post-test to observe gains via the film.

b. *The students should prepare for viewing the film.*

Student preparation can take the form of reading, observation of other speakers or techniques, self appraisal in relation to items the film presents, etc. The attitude of the student to-

Mr. Robinson (Ph.D., Northwestern, 1940) is a Professor and Chairman of the Department of Speech Education, School of Speech, Northwestern University. He is also Chairman of the S.A.A. Committee on Motion Pictures and Visual Aids.

ward films shown in class is very important. The occasion should be one for serious observation, not one for holding hands *a-la-the drive-in movie* or the Saturday night date, which can creep into the high school class at times.

c. *Equipment, film, room conditions should be checked.*

Nothing is more upsetting than to have an audio-visual session fail because "something goes wrong." The film should be run through completely, rewound, the screen examined, light outlets and extension cords checked, the chairs arranged, shades inspected and lowered, ventilation and heating facilities noted. With all of these items suitably prepared, everything should run smoothly.

d. *Activity during showing should be planned.*

The teacher can plan the viewing activities which will cause the students to concentrate on the film. If film-strips or slides are shown, teacher comments and questions to fill in should be prepared; student answers to such remarks can be anticipated.

e. *Activity after showing should be organized.*

One of the most valuable and critical times in the use of audio-visual aids is immediately *after* the showing. Here the effects of motivation run high; the combined sense impressions of sight and sound have just completed their impact; recall should be most complete and accurate. Follow-up activity should pull the whole experience together.

4. *What films, film strips, and slides are available in speech?*

While commercial manufacturers are producing an increasing number of aids specifically for the speech field, the teacher should not overlook his own possibilities for developing his library. Improved and simplified photographic equipment take flat pictures in black and white, color slides of many selected speech activities and techniques; he can also make motion pictures, now possible with sound tracks by adapting some school equipment.

Many films, not specially for the speech field can be used in his work. Health and physiology; the physics of sound, light, and electricity; social science, language arts and semantics; puppetry, and feature commercial films now released for schools, offer a wide range of titles.

Producers making films particularly for speech include Coronet, Encyclopedia Britannica, Society for Visual Education, Young America, McGraw-Hill, National Safety Council, to mention only a few. The extension divisions of various universities including State University of Iowa, Nebraska, North Carolina, Penn State, and others offer sources of such materials.

The Speech Teacher, the H. W. Wilson Company with its Filmstrip and Educational Film Guides, the Committee on Motion Pictures of the Speech Association of America, give listings and objective evaluations of films and visual aids.

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Playwriting as a Profession: Part 1

George Savage

There are many careers for the playwright in America today but none of them is in playwriting. Well—practically none. The number of playwrights who make a living solely from their writing is slight. A playwright may be famous, critically secure, reprinted in anthologies, quoted in textbooks on playwriting and still have to work for a living. Incidentally, the reverse is equally true. A playwright may live handsomely on the income from his plays and not be known beyond high school directors and chairmen of the play committee for the local Grange.

Perhaps, by and large, the most rewarding and secure position for the playwright is in teaching playwriting. How many practicing playwrights can depend upon a salary ranging from $4,000 to $9,000 (depending on summer school, extension, correspondence, lectures, and advisory work.) The teacher given an appointment because of his own playwriting may well begin his teaching at thirty-five. His income would average, perhaps, in his lifetime from all academic sources about $6,000 a year. The administration would usually expect him to retire at sixty-five. $6,000 times 30 is $180,000; a good income if not from but because of his playwriting.

Or he may become involved in the writing and production of documentary pictures. He would be approached as a writer but he might find himself the camera man, the editor, the cutter and the salesman. Playwriting may seem only a pleasant memory as he traces the glorious history of the Hereford milk strain for the United Dairy Company or as he extols the virtues of the Grandeur cigaret which is solely responsible for the economic awakening of the deep South. Yet, likely as not, his playwriting background first brought him to the attention of the documentary producers, whether for a university extension service, a marginal regional promoter of documentaries, or one of the several major producers in this field.

Many weary contrivers of Ann's Other Husband dream of the good old days in George Pierce Baker's class. An equally articulate group are those who weep in their convertibles because, since working in pictures, they have never been able to go on with their playwriting. Many a TV crew reads like a graduating class of an Ivy League college. The always frustrated but never inarticulate playwright cusses the medium that pays him from $400 to $1500 for those 26 minutes of dramatic action that can be shot in two days or done live with four days of rehearsal.

Even the institution that fostered him is neglectful and superior when the educational theater program is announced annually; there is Shaw, Shakespeare, Philip Barry, Tennessee Williams, Paul Osborn, Noel Coward, but rarely the playwriting student. Occasionally, he may appear in a catalog distributed by publishers cater-

Mr. Savage (Ph.D., Washington, 1935) is an Associate Professor of Speech, University of California at Los Angeles.

ing to the non-professional market. These plays have been so tailored to the needs of the Junior class of the Consolidated High School that, however he admires the play secretly, the playwright keeps his high school bibliography to himself. There are many careers for playwrights, but few in the living theater.

Not every playwriting student who wills it, however, can succeed in one of the mass media. There is no more unhappy individual than one who, willing to compromise with sponsors, agency vice-presidents, story editors, stars and producers, finds out that he doesn't have that kind of ability. He is the most bewildered of people. Then, realizing that there is no place for him anywhere, he is condemned to a stable job and a normal life. Others who will succeed in a non-living theater writing career will usually maintain that they hate everything about it. On the other hand, the literary tradition may not allow for a happy, though prosperous, author.

Perhaps he does not want to write for radio, TV or motion pictures. Then he has to believe what his playwriting teacher has told him; what the biographies of modern playwrights confirm; what he has heard directly from the professional playwrights who have been guest lecturers in his classes. He must believe that his chances of surviving solely as a playwright are about a thousand to one.

It is most essential to be reminded that even more basic than the battle of the sexes is the battle between editor (the buyer) and the writer (the seller). There can never be any real peace between them. Hunger, a deadline, and a sense of persecution may be the required climate for all writers. Not even a writer who becomes an editor brings peace. For a beloved author to become a hated producer takes most of one morning or one story conference. As in the theater, there are also certain traditions among writers hallowed by time and tradition. One of them is that no one writer in radio, TV or motion pictures dare be happy in his work and proud of what he has done. At least, he shouldn't if he wants to maintain parity in the approval of his literary and/or academic and/or "high-brow" friends.

The most hopeful aspect of teaching playwriting is that many students profess to be willing to dedicate themselves to the thousand-to-one chance: no such odds exist in other professions.

Engineering, for instance, promises a good position the moment of graduation. So urgent is the need that executives practically recommend that the graduates wear work clothes under their caps and gowns so that they can at least get on the Company's pay roll for the second half of graduation day.

To the writer's drive—conceit, rebellion, social maladjustment, wilfulness, escapism — must be added the strength of character to resist a good living in almost any other field of endeavor. Perhaps those psychiatrists are right who believe that an adjusted person would never write a line because of the difficulties of the writing profession.

(EDITOR'S NOTE: This article is the first in a series of two articles by Mr. Savage. In the fall issue he will discuss the responsibilities of the teacher of playwriting in view of this analysis of playwriting as a profession.)

1955 CONFERENCE CENTRAL STATES SPEECH ASSOCIATION

HOTEL JEFFERSON

St. Louis, Missouri

April 1 and 2, 1955

In Cooperation With

MISSOURI SPEECH ASSOCIATION
AMERICAN EDUCATIONAL THEATER ASSOCIATION
AMERICAN FORENSIC ASSOCIATION
NATIONAL SOCIETY FOR THE STUDY OF COMMUNICATION
AMERICAN SPEECH AND HEARING ASSOCIATION

Admission to Meetings: Admission to all meetings is by the regulation convention badge. These badges may be secured at the registration desks at the time you register and pay your convention fees. Ushers have been instructed not to admit those without this identification.

Hotel Reservation: Hotel reservations should be made at once directly to the Hotel Jefferson, St. Louis, Missouri. Mention the CSSA Convention.

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PROGRAM PREVIEW
1955 C.S.S.A. CONFERENCE

REGISTRATION

Registration will take place during the following periods:
Thursday, March 31 — 6:00 p.m. to 9:00 p.m.
Friday, April 1 — 8:00 a.m. to 4:00 p.m.
Saturday, April 2 — 8:00 a.m. to 2:00 p.m.

REPRESENTATIVE PROGRAM PARTICIPANTS

Interpretation
Charles Green
Wayland Maxfield Parrish
Carl E. Burkland
Lionel Crocker

Audiology
Sister James Lorene
Robert Goldstein
Ruth Bender
Audrey Simmons
Sister Mary Franchea
John M. Palmer

Forensics
Winston Brembeck
David Potter
Glen Mills
Jack Bain
Ernest Bormann
William S. Howell
Marvin De Boer
John Pruis

Theater
Weldin E. Talley
Colonel Hensen
Norman Carver
Juanita Shearer
Leon Miller
Marion Stuart
Lee Mitchell

Teaching Speech in Secondary Schools
Loren D. Reid
Donald K. Smith
Thomas Curry
Mary Jane Ryan
Mary Blackburn
Margaret Meredith
Marie Ernst
Harold J. McAuliffe

Communication
Earnest Brandenburg
Nick Filo
Frank Funk
A. H. McKenna, Jr.
Halbert Gulley
Ray H. Sandefur
Paul Bagwell
Charles T. Estes
Max Fuller
Earl Voelz

Public Address
Henry L. Ewbank, Jr.
Albert C. Croft
N. B. Beck
Leroy T. Laase
L. Virginia Hooland

General Semantics
Wendell Johnson
Catherine Minteer
Robert E. Hofman
William V. Haney

Discussion
Alfred W. Storey
Louise Goble
R. Victor Harnack
N. Edd Miller
Dorothy Summers

Radio and Television
Don Feddersen
Richard Rider
H. Clay Harshbarger
John E. Dietrich
Bruce Linton

Speech Correction
John Wylie
Glenn Taylor
Vivian Roe
Velma B. Hiser

Speech Training for Ministers
Alfred R. Edyvean
Paul Hunsinger
Kenneth Sulston
Clayton Griswold

Some highlights are . . . . . .

A Keynote Address by A. Craig Baird
A TV meeting in the studios of Station KETC-TV
A three-hour demonstration of creative speech activities for the elementary grades
A Communication meeting sponsored by the American Society of Training Directors and the Industrial Relations Club of St. Louis
A round-table discussion, moderated by Dean McBurney, and telecast over KETC-TV

Arlington Builds a Speech Program

Zelda Horner Kosh

Suppose you said to a school superintendent, "I think we need a planned speech program in our schools" and he replied, "What do you mean by a *planned* speech program? Aren't the classroom teachers teaching language arts to the pupils?"

This article, describing our advances in Arlington, may serve to point up the differences between a planned program and casual reliance upon all teachers as speech teachers.

Six and a half years ago, the Arlington Public Schools had no planned program for speech education in the curriculum There were no professionally trained speech teachers on the staff.

We began the first year with a part time speech consultant, and now have an organized program in which an opportunity for speech education is provided for all pupils, grades 1-12.

The plan for the total program is based on three points: (1) speech improvement for all pupils; (2) special training and enrichment for talented pupils; (3) remedial work for pupils with speech and hearing defects.

Our speech objectives are: (1) to help all pupils learn the fundamental skills in the effective and self-confident handling of their speech situations, in accordance with their abilities in language development; (2) to rehabilitate pupils with speech defects; (3) to provide pupils with a full scope of speech experiences through functional situations, with emphasis on the pupil's enjoyment of and growth through these; (4) to stimulate creative expression.

In our school system, we hold the philosophy that the classroom teacher is the key person who is responsible for her pupils. Since many classroom teachers have either not had speech training or else lack training in some of the speech areas, we think it important to provide the consultant help of speech specialists, available on request to classroom teachers as they feel the need.

There are ten speech teachers assigned to our forty elementary schools. Nine of these teachers spend one-third of their time as *consultants* to classroom teachers in the teaching of all speech skills and arts. Two-thirds of their time is spent in doing speech therapy.

The tenth member of our itinerant staff is available to the elementary schools for part of his time, particularly for creative dramatics and oral interpretation. He also teaches a radio-television workshop class in one high school.

In addition, there are ten speech teachers on the regular faculties of the 5 junior and 3 senior high schools. They teach elective general speech courses and conduct the dramatics and forensics activities of their schools. There is also a hearing specialist who teaches lip reading to pupils, grades 1-12.

In order to determine pupils' oral communication needs, as early as possible in each school year, screening is done. In accordance with criteria set

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jointly by speech teachers and classroom teachers, the pupils' speech is evaluated either as "adequate" or "in need of emphasis on speech improvement help by *classroom teacher*" or "in need of speech improvement help by *speech teacher*." After speech evaluations are made, speech teachers confer with classroom teachers about provisions for the speech improvement of *each* pupil, based on his needs, and the offer is made of the speech teacher's help if the classroom teacher wishes such aid.

Pupils with speech defects are referred to the School Health Department for a physical check and a pure tone audiometer test. Children with an apparent need are also referred to the Psychological Services Department. Case conferences are initiated by speech teachers, when necessary, which involve principals, classroom teachers, school nurses, school psychologists, and often visiting teachers.

The time not spent by these speech teachers in therapy is mainly devoted to in-service training for classroom teachers. For, of course, the consultant work is really in-service education. In various ways, speech teachers stimulate classroom teachers to request aid, then, through demonstration teaching, conferences, and faculty workshops, help teachers to a better understanding of pupils' speech requirements and assist them in gaining knowledge of the teaching skills to meet these needs.

It is also important to provide functional speech experiences for our pupils which not only stimulate their development, but which reach into the community as well.

Therefore, we've instituted several special projects. One of these is a *Speakers Bureau*. High School students, selected for outstanding ability in Public Speaking, are sent out to speak for various community organizations and projects, at public meetings.

Another project is a weekly *radio program* presented over a local commercial station. The main objective is to give pupils the chance to create and to participate in radio productions. Not only talented, and so-called "average" pupils have this opportunity, but handicapped children do, also.

The speech improvement as well as general improvement that often results in these pupils from this experience is remarkable.

An activity also extremely popular with the community is our Tell-A-Tale Theatre; this encompasses *Children's Theatre and Television*. We've set up a Children's Theatre which presents three plays each year. Fifteen performances of each play are given, toured around to nine schools in our community.

We also feel it desirable to give our pupils experience with participation in *television*. Therefore, we produce a weekly half hour television program on a Washington commercial station. Most of our programs have been dramatizations of classical literature for children.

Important also in developing a speech program is having much parent participation. We have a P.-T.A. Speech Service Committees consisting of representatives from each school, who interpret the speech program to their P.-T.A.'s, offer us criticisms and suggestions, and help in our projects.

Thus, with the help of members of the community, and through *teamwork* with our colleagues in other departments of our school system, we continue to build our speech program.

The Professional Spirit

Lionel Crocker

What is the difference between a profession and a trade? One good answer is that the professional, the creative man, does more than he is paid for in cash. Of course he may be paid in the coin of another realm: he may be paid in respect, in good-will, in affection. The professional man is motivated more toward people than he is toward things; he is motivated more by tradition than he is by expediency. And although he invests his life in people, he expects no gratitude, although he may receive this rarest of gifts, for he knows that virtue is its own reward. He does not complain that he is underpaid in cash for he knows that in the larger sense he is overpaid.

One of the ways the creative man gives more than he receives is in his willingness to support his professional organizations. He gives more to the the national and the regional set-up than he receives. He is willing to attend meetings, both locally and nationally, where he meets his colleagues socially and professionally to exchange ideas that will promote his own as well as the general welfare. The medical profession puts other professions, especially the teaching group, to shame when it comes to keeping up. Every county medical society has a monthly meeting at which some other doctor delights to come, often at great personal inconvenience and expense, to share his learning with his fellow practitioners. What do we teachers sacrifice of personal comfort for the general good of the profession in a comparable fashion? How many of us teachers of speech go out of our way to attend at least one professional meeting a year? How wonderful it would be if we teachers could get together on the local level once a month. But how many of us there are who will not go to the expense of attending even one meeting a year. By our unwillingness we exhibit an unprofessional spirit. Our executive councils try diligently to keep the nationals and the regionals in balance so that when one meets in New York at Christmas time the other meets in Chicago or some other convenient location in the spring. My heart warms to the young teacher who proudly says, "I have not missed one national or regional meeting so far in my career." In unity there is strength.

Another way the professional contributes more than he gets is in his training of the youngest members of the profession to take his place in the march against ignorance and superstition. I have long admired the medical profession for their sense of responsibility in passing on to the younger doctors the accumulated wisdom and techniques of their profession. We teachers of speech need to pass on the knowledge and skill of our progenitors, the Dennises, the Saretts, the Truebloods, the Fultons, the Immels, the Eichs, the Bassetts, the Hollisters, the Ryans, the Goughs, the O'Neills, the Winanses, the Woolberts, the Rarigs, the Cumnocks, and all the other illustrious workers of yesteryear.

The professionally motivated teacher contributes to his field when he

Mr. Crocker (Ph.D., Michigan, 1933) is chairman of the Department of Speech at Denison University.

pushes back the borders of indifference and ignorance on the part of administrators and the general public. We need continually to educate our administrators, especially those who came to their positions before speech achieved the stature it now holds. Many administrators have no conception of what the field of speech connotes and denotes. Even the word speech is misleading. (This word like elocution, oratory, public speaking may be outgrown. Do we not now need a new all-encompassing term?) Therefore, when articles appear like that of Professor C. M. Wise of Louisiana State University in *The Southern Journal* (Fall, 1954) defining the field of speech, we must take the time and trouble to route them to the Dean of the College for his information. The general public needs to be informed about our work in order to enlist their interest and support. When Professor Thomas C. Trueblood retired at the University of Michigan, the administration, more or less unfriendly to speech, wanted to do away with the Department of Speech and put a few courses in public speaking in the Department of English. The Board of Regents, which represents the interests of the general public, would not countenance the action. The people in the state knew the value of the work in speech and wanted speech in the curriculum. We also educate the general public by items appearing in publications outside the field of speech. In *The New Yorker* (October 30, 1954) a highly complimentary review of a television program featuring the work of Wendell Johnson would educate many laymen. And I was delighted to see "I Teach Speech" by Barnet Baskerville in the *American Association of University Professors Bulletin* (Spring, 1953). Another way we teachers of speech educate the general public and create a favorable attitude toward our work is by our performance. The work of individuals in the field of radio and television spreads interest in the field of speech. In Ohio we teachers of speech are fortunate in having Warren Guthrie of Western Reserve University Department of Speech appearing successfully in two television programs: The Sohio TV news program and the Cleveland Academy of Medicine TV program. We are proud that he is a member of our profession. And the general public learns to respect the work that is done in Departments of Speech when it is pointed out that Edward R. Murrow was a major in speech and history at Washington State College and that Lowell Thomas taught public speaking at Kent College of Law in Chicago and at Princeton University.

The creative teacher finds time to write for and to support the professional journals and other publications. Not only does he himself contribute, but he encourages the younger men in the profession to put their thoughts on paper for publication. He subscribes not only to the *Quarterly Journal of Speech* and *Speech Monographs* but to as many of the regional journals as he can afford. For the professionally minded teacher knows that the more outlets for manuscripts we have, the more opportunity there will be for the expression of ideas which will promote the welfare of the profession. And when history-making publications like Brigance's *History and Criticism of Public Address* and Wallace's *A History of Speech Education in America* come off the press, he rejoices in the accomplishments for the profession and hastens to purchase copies for his own private library and

for the library of his college. He wants publishers to know that there is a good market for materials in his profession. I shall never forget the thrill I received when I read in the preface to Lane Cooper's translation of Aristotle's *The Rhetoric* (1932) this statement, "For the student of Greek I have indicated in the margin the pages and columns (but not the line numbers) of the Berlin text. But the persons I have kept in mind are the undergraduate and the graduate students of public speaking in America, and the large body of teachers of this subject who have not studied rhetoric in its sources, and otherwise lack a classical background." I was so pleased with this recognition of our profession that I wrote Lane Cooper a note of appreciation. He replied that he hoped I would communicate my sentiments to his publishers, for he had had a hard time persuading them to publish his translation. As we all know this book has been very successful.

We must continually examine ourselves and our profession for weaknesses. When our students remark that speech is not recognized in some parts of the country and in some institutions, we must remind them that speech as a discipline is still being discovered, or perhaps it would be better to say re-discovered. Let us remind these impatient students that other subjects have had to work their way into the graces of the older disciplines. Another area that needs constant concern is our relation to contest work. A Department of Speech is more than a stable of blue ribbon contestants. We must ever keep before us the ideal of an educated citizenry. The plays that we put on, the poetry that is studied, the declamations that are learned must help to develop the student's taste. The critical spirit must be nurtured. For example, in radio let us have our students adapt such classics as Edith Wharton's *Ethan Frome* and John Galsworthy's *Man of Devon* whether such work wins contests or not. Let us not be afraid of the ivory tower concept of education. And the professional spirit will discourage the teaching of speech as a meal ticket to some other profession. Some of us have seen teachers of public speaking use our profession as a doormat to law. Speech must have an integrity of its own. Let us have strong majors in speech in the undergraduate school who get a broad training in other branches of learning. Our ideal for the teacher is the Ciceronian concept of the orator: not only is the teacher a technician but he is a philosopher as well. We have plenty to do if we make the academic world sit up and pay attention to our contribution to the total scene. These are a few of the places where we are likely to go off the beam.

The professional spirit will cause us to devote ourselves to our students beyond the call of duty. In them we will find the culmination of our mission in life. Their affection and devotion, increasing with the years, will be our best remuneration. Their letters and visits into our homes will surround each day with a golden glow. Let us remember that we teach the man and not the subject; we devote ourselves to the student's welfare and not our own. The student bares his mind and soul to us. No other teacher gets to know the student as well as we. No other teacher has our opportunity to be of service. What a fascinating thing it is to be a teacher of speech! I am glad to belong to a profession that gives more than it gets.

The Speech Teacher's Library

Part II

The continuing symposium feature was initiated in the fall, 1954, issue of the journal. Speech teachers on all rungs of the academic ladder were asked to submit lists of five favorite books which had materially influenced their own training or teaching.

Since the preceding issue of the journal, two more nomination lists have been received. Following are these choices and the comments of those who submitted them:

CHARLES L. BALCER (State Teachers College, St. Cloud, Minnesota)

I find it very difficult to narrow my selections to five, since there are so many books that one must classify as essential for people in our professional field. However, following are my selections:

The Rhetoric of Aristotle—Lane Cooper edition.

Quintilian's *Institutes*

How We Think—John Dewey

Influencing Human Behavior — H. A. Overstreet

Representative American Speeches — A. Craig Baird

Aristotle and Quintilian give us much illumination of the heritage of speech. Since speech is effective in influencing human behavior and should be grounded in reflective thinking, I have found Dewey and Overstreet of great value. The series of speeches selected by A. Craig Baird over the years, coupled with his introductory comments on rhetorical criticism in each volume, have proved to be valuable to me and my students in studying the speech-making of the present.

WAYNE N. THOMPSON (University of Illinois at Chicago)

My own list includes seven titles:

Aristotle's *Rhetoric*, the basic work from which almost all modern rhetorical theory is derived.

John Quincy Adam's *Lectures on Rhetoric and Oratory*, perhaps the most lucid and readable presentation of rhetorical theory.

Arthur Edward Phillips' *Effective Speaking*, an influential work that I find useful in supplying examples for inclusion in classroom lectures.

W. N. Brigance's *A History and Criticism of American Public Address*, a work that serves as a model for rhetorical study and that is a rich source for illustrations to use in teaching.

Lester Thonssen and A. Craig Baird's *Speech Criticism*, a remarkably able and thought provoking summary of rhetorical history and principles.

William T. Foster's *Argumentation and Debating*, still the clearest and soundest exposition of a topic that is one of my major interests.

H. M. Robert's *Rules of Order*, an undisputed classic in one of the fields in which I teach.

Keeping the list at this length is difficult; and if I could add two more, one from the classics and one from the modern era, those two would be Quintilian's *Institutes of Oratory* and Brembreck and Howell's *Persuasion*.

This feature will be continued in subsequent issues as long as there are contributions from readers of the journal. Jot your nominations on a postcard and mail it to the assistant editor of the journal now.

Two inquiries have been received since the last issue, asking if teachers of drama are eligible to submit lists. The answer is a hearty "Please do!" Educators in theater, radio, television, speech correction, etc., are all invited to join their voices in assessing the resources of our broad profession.

New Books

(Editor's note: Copy for this section has been supplied by the publisher and does not indicate the opinion of the editor or a book reviewer.)

BLEEDING KANSAS, by Alice Nichols. . . . 5 5/8″ × 8 5/8″, $4.50 . . . . Oxford University Press

A book which tells the dramatic story of the birth of Kansas and the struggle between North and South for the possession of Kansas Territory, a struggle which raised the curtain on the Civil War. Guerrilla warfare raged, free-soil Lawrence was sacked, and John Brown tore loose on the Pottawatomie massacre. BLEEDING KANSAS is written with a reporter's instinct for digging out the facts and with a true journalist's sense of drama. In her fresh interpretation, based on research in original sources, Miss Nichols gives the South its due and reveals the excess of the heretofore blameless North.

ESSENTIALS OF DISCUSSION AND DEBATE by Halbert E. Gulley, University of Illinois . . . March 1955, 160 pages, paper-bound, probable price $1.50 . . . Henry Holt and Company.

This concise handbook is a practical guide for student debaters. It is a sound, readable treatment of the theory and procedure of discussion and debate, providing a basic understanding of the principles necessary for intelligent participation in these activities.

Professor Gulley's explanation of the deliberation continuum places discussion and debate in proper perspective as phases of the larger process of deliberation in a democratic society. The chapter on Inference, Reason, and Support will serve as both an introduction to drawing inferences and supporting arguments for students unfamiliar with these concepts, and as a review and synthesis for those who have had some experience with the complexities of the reasoning process.

THE FUNK & WAGNALLS BOOK OF PARLIAMENTARY PROCEDURE, by Lawrence W. Bridge, Certified Parliamentarian, Member of the National Association of Parliamentarians . . . 192 pages, 5½ × 7 5/8, charts, tables, index, $3.00 . . . Funk & Wagnalls Company.

A concise, practical, and reliable guide to the efficient conduct of meetings, designed for the use of everyone who wishes to participate intelligently in the work of any type of public or private organization. Contains a detailed Table of Motions with clear indications of their functions and cross references to discussions in the text, many charts and diagrams illustrative of parliamentary procedures and the Rules of Order; numerous models for study, imitation and guidance, and six Model Meetings showing parliamentary rules in action. A Guide to Systematic Study and a comprehensive Index facilitates the best use of the material in this modern handbook.

HOW TO THINK CREATIVELY, by Eliot D. Hutchinson . . . 237 pages, $2.75 . . . Abingdon Press

This analysis of creative thinking—what it is, how it comes about, and how it can be used to best advantage—offers valuable techniques which every person can adapt to his particular needs. The author examines the experiences of those who are creative and reveals the processes of creative thought—and the relation of these processes to education, research, etc. The book includes questionnaires from Bertrand Russell, Aldous Huxley, Someset Maugham, Arnold Bennett, and Sheila Kaye-Smith on their thought processes and methods. Educators and students will discover in its content many suggestions and helps for broader perspective, increased ability.

HOW TO SPEAK—HERE, THERE, AND ON THE AIR, by John Dixon . . . 249 pages, $2.75 . . . Abingdon Press.

An instructor of business and professional men and women writes out of the experiences of a lifetime spent in teaching public speaking. Step by step he treats such matters as how to overcome stage fright, how to produce dramatic effects through proper use of emotion, the importance of voice placement, and many other factors which combine to make a public address really effective. This book is a satisfying guide for those who address small or large audiences or speak over the radio. The principles and suggestions the author discusses can be applied to any type of speech or audience.

TELEVISION BROADCASTING, by Howard A. Chinn: Chief Engineer, Audio-Video Division, General Engineering Department, Columbia Broadcasting System, Inc. . . . 695 pages, 6 × 9, 342 illus., $10.00 . . . *McGraw-Hill Series in Speech.*

Here is a comprehensive, practical guide to the technical aspects of television broadcasting. From it you can get a view of the equipment, systems, and facilities of the broadcasting station, in studio or field, and authoritative information on the good engineering practices and techniques of operating them. Coverage includes TV broadcasting fundamentals, field and studio type TV cameras and their supporting facilities, field pickup techniques, studio lighting practices, motion and still picture projectors for TV applications, recording TV program material, intra- and inter-city program transmission systems, TV transmitters and antennas, studio and transmitter building planning, equipment installation practices, video measurements, and color TV facilities.

SPEECH IN THE ELEMENTARY SCHOOL, by Mardel Ogilvie: Assistant Professor of Speech, Queens College . . . 318 pages, 6 × 9, 22 illus., $4.50 . . . *McGraw-Hill Series in Speech.*

This is a general methods text treating all the oral activities of the elementary grades. Particularly distinguished are the activity projects offered by the author which will prove attractive to child and teacher alike. The recognition and therapy of speech difficulties are also presented in this interesting and readable text. The purposes of the book are: (1) to suggest ways to promote effective communication in the elementary school classroom; (2) to indicate the speaking activities that are part of the language arts program; and (3) to note the part the classroom teacher plays in improving the child's speech. One of the outstanding features of the book is the inclusion of bibliographies of contemporary children's literature which may be used in developing the various speech activities.

C.S.S.J. IDEA WORKSHOP

Many readers have expressed interest in our workshop proposal as outlined in the fall, 1954, issue of the journal. Too few, however, have made contributions as yet. We shall wait till we hear from more of you before launching the project on a major scale.

We want either questions or answers—either problems or solutions. Write us of your classroom dilemma. We'll solicit suggestions for you. Tell us of your favorite teaching device. We'll help others to benefit from your experience. Submit an item now. Help us get the ball rolling to initiate this as regular feature in the fall, 1955, journal.

Kim Giffin
William Conboy

PLAN TO ATTEND

THE C. S. S. A. 1955 CONFERENCE

APRIL 1-2, ST. LOUIS

Proposed Amendments to the C.S.S.A. Constitution

Upon the recommendation of a majority of the members of the Executive Committee, the following amendments to the constitution are hereby placed before the membership of the Central States Speech Association for action at the business meeting to be held at the time of our annual convention on April 1-2, 1955. If the amendments are ratified by a majority of those present and voting at the meeting, they become effective at once, with the exception of number 6, which becomes effective November 1, 1955. A detailed description of these amendments appeared in the fall, 1954, issue of the *Journal*, page 24.

1. That Article III, Section 4, be deleted. The effect of this amendment would be to eliminate a class of membership known as "student." Linked with this item is the proposal that Article VIII, Section 2, be amended by striking out the words "and students."
2. That Article IV, Section 3, be amended by striking out the words "office becomes vacant" and inserting the words "preceding term of office expires." The effect of this amendment is that the Vice President would serve out the unexpired portion of a President's term.
3. That Article VI, Section 1, be amended by adding the sentence, "If there is only one nominee for a position, a motion to nominate that person by acclamation shall be in order."
4. That Article VI, Section 2, be amended by inserting in line one after the comma following "Conference" the words, "if there is more than one nominee for an elective office."
5. That Article VII, Section 2, be amended by striking out "and that the place of meeting be selected two years in advance."
6. That Article VIII, Section 1, be amended by striking out "$2.50" and inserting "$3.00." The effect of this amendment is to increase the annual membership fee for basic membership to $3.00. This new amount would be consistent with the practice of other regional associations.
7. That Article VIII, Section 2, be amended by adding the sentence, "The Executive Secretary is empowered to set conference fees for any situations not covered specifically in this section."

The Report of the December, 1954, Meeting of the Executive and Advisory Committees

The following is an abstract of the minutes of the December 29, 1954, meeting of the Executive and Advisory Committees. This group met for three hours to consider various problems of the Association.

Possible hotels for the 1957 convention were considered. Hotel Leamington, Minneapolis, was favored, but the official decision was deferred until April. The committees recommended that the 1957-1958 convention be held in Chicago between Christmas and New Year's, 1957. The group instructed the Executive Secretary to determine whether Detroit, Cleveland, and Indianapolis wish to hold the convention in 1959.

The committees considered possible nominations for the offices of the Association. The report of the nominating committee is carried elsewhere in the *Journal*.

The committees instructed the Executive Secretary to inform the Executive Vice President of the Speech Association of America that the CSSA favors a plan whereby the Speech Association of America would give its sustaining members an optional item providing for membership in the regional associations.

The committees decided that no advertising should be carried in the 1955 convention program, but that the advisability of carrying advertising be considered for future programs.

The financial report of the Executive Secretary was accepted. The annual audited report appeared last year in the November issue of the *Journal*.

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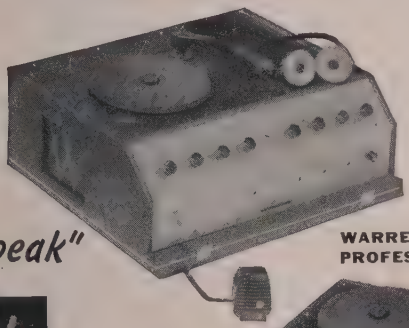

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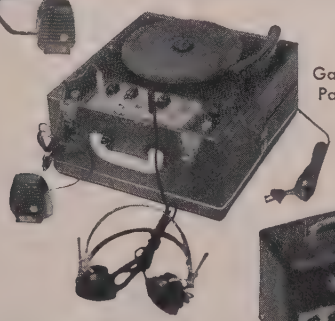

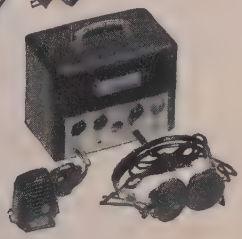

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ORAL COMMUNICATION IN BUSINESS

By David C. Phillips, University of Connecticut. Ready in May.

Designed to assist the individual, the group, or an entire company in presenting new ideas, bettering personal relations, holding better conferences, getting more effective reports, conducting better interviews, and making more effective use of oral communication channels. The first part of the book stresses essential principles basic to all situations. The remainder of the book treats the specific situations such as conference, interview, sales, running a meeting, and radio and television presentations.

ESSENTIALS OF GENERAL SPEECH

By A. Craig Baird and Franklin H. Knower. *McGraw-Hill Series in Speech.* 253 pages, $3.25.

A text based on speech as a social activity, a product of effective methods of learning, and as a process of manipulating ideas, this book is designed to serve as a short college manual. It correlates psychological and rhetorical methods and approaches to the beginning course. Includes treatment of visible symbolism, self-confidence, personality, adaptation to an audience, informative speaking, and persuasion.

GENERAL SPEECH. An Introduction

By A. Craig Baird, State University of Iowa, and Franklin H. Knower, The Ohio State University *McGraw-Hill Series in Speech.* 500 pages, $4.50.

Concentrates on fundamental speech principles and techniques, arising out of the authors' concept of speech as social adaptation. Covers the speaker, his delivery, speech content or ideas, speech structure and oral language, and methods of speech improvement. The approach integrates the experience, knowledge, and methods of the rhetorician and the speech psychologist in a comprehensive, yet practical treatment of the study of speech fundamentals.

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